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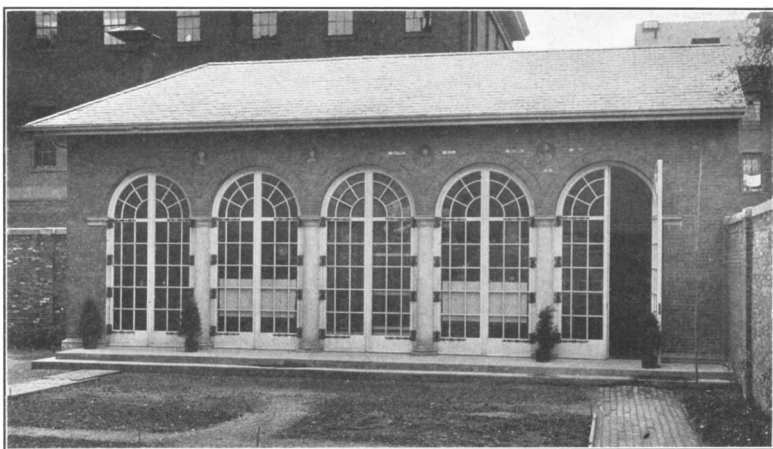
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is the material it supplies to students specializing in ancient art and archaeology. Our collections have, within the last twelve years, become both representative and important enough to offer to archaeologists the much-needed opportunity for pursuing their studies in this country. Even though a visit to Europe is still essential, the classical material in New York and Boston, supplemented by our collections of casts, now forms a good foundation on which to build.

To increase the facilities for specially

were shown wood-engravings, printed in colors by Edmund Evans, of illustrations by Randolph Caldecott, Walter Crane, and Kate Greenaway, together with color-reproductions of drawings by Boutet de Monvel, Edmund Dulac, Maxfield Parrish, Jessie Willcox Smith, and Arthur Rackham. In an adjoining gallery were hung engravings, etchings, and woodcuts from the Museum's permanent collection. Mr. Gardiner M. Lane, then President of the Museum, had interested himself in the matter, and, through him, a committee of



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qualified students, a Classical Study Room was opened in April, 1917. Students are enabled there to examine objects outside their cases and to do classical research work. Since its opening the room has been used about 125 times by various people, including sculptors, designers, and archaeologists.

G. M. A. R.

THE CHILDREN'S ART CENTRE

OF THE SETTLEMENTS MUSEUM ASSOCIATION
36 RUTLAND STREET, BOSTON, MASS.

IN May-June, 1913, it was my privilege to arrange at the Museum of Fine Arts, Boston, an exhibition of Prints Interesting to Children. In one room

ten children had been formed. From over four hundred prints—a preliminary selection—this committee chose, in less than an hour, one hundred and ten for exhibition: engravings by Dürer and Schongauer; woodcuts by Burgkmair, Cranach, and Dürer; etchings by Bracquemond, Buhot, Daubigny, Jacque, Millet, and Whistler; line engravings by Bervic, Desnoyers, and others. The juvenile attendance was large and enthusiastic and, for a moment, it seemed as though a long-cherished hope might be realized, and steps be taken which should lead, ultimately, to the establishment, within a great museum, of a little museum, wherein could be shown works of art, few in number, of a high order of merit, which by their subject and beauty would

appeal to children, and incidentally serve as an appropriate and inspirational background for classes in design, story-telling, or kindred activities. The time was not ripe for the experiment. So far as the Museum was concerned, the results were wholly negative. Arrangements were made, through the Boston Social Union, whereby collections of reproductions and prints in color (originals could not be lent) were sent to the various neighborhood and settlement houses. Requests were received, from other cities, for similar loans, and were met so far as facilities and material permitted; in Summit, New Jersey, and Bar Harbor, Maine, especially, with most encouraging results. No Museum funds being available for the furtherance of the work, it has been entirely dependent, from the very beginning, upon the generosity of a few friends. Three years of experimentation clearly demonstrated that there was a real demand for prints interesting to children, and that the field might be extended so as to include other art objects. A Settlements Museum Association was formed, incorporated under the Massachusetts law, and empowered "to acquire by loan, gift, or purchase works of art and fine handicraft . . . , to lend to institutions, associations, or individuals, for purposes of exhibition or study, the objects so acquired; to lease, purchase, acquire, own, and hold land and buildings for museum, educational, or administrative purposes." It intends, as soon as may be, to establish a school in which shall be taught drawing, design, modeling, fine handicraft, and an appreciation of the arts, and to have, eventually, as many branches as are necessary to make its collections accessible to all Boston children.

The support of a few far-seeing friends, in New York and Boston, was enlisted; work was commenced in June, 1917, and on May 1, 1918, The Children's Art Centre was opened to the public. The building occupies the western end of the garden of the South End Music School. It is of fire-proof construction; red brick, with limestone columns and a slate roof. In the steel and concrete basement is the heating plant—steam heat—with storage and

unpacking room separated from it by fire-proof partitions. The building has a frontage of fifty feet, and is fifteen feet deep. The doors open outwards, and are thirteen feet, six inches in height. The ceiling is groined, and when open-air concerts are given—as is planned—the doors will be opened, the orchestra, quartette, or soloist will play in the building itself, which serves as a sounding board, and the audience sit in the garden, cool, beneath the open sky. The garden is surrounded by a brick wall, ten feet high, the gift of the late Mrs. Robert Dawson Evans, and access to it, from Rutland Street, is through a low, arched doorway. The wrought-iron gate was designed by the architect, Mr. Alexander Morton Emerson, who, from the beginning, has given his services, free, and to whom, in no small measure, the little building owes its charm. And it *is* charming! The illustration shows the Art Centre on its opening day, May first. As I write, August first, it presents a different appearance. Eight small "war-gardens" and a miniature lawn are flourishing. Next year these war-gardens will disappear, and the lawn occupy the entire space. The brick-paved walks and wide flower borders will remain, of course, unchanged: indeed, flowers form, at present, a necessary part of the Art Centre's activities. The children have learned to enjoy without picking them, and to draw rather than destroy them.

The Children's Art Centre is a means, not in itself an end. Its greatest value should lie in bringing to the attention of children objects of beauty which, otherwise, they would not see and enjoy; and in so arousing their interest that they may welcome the opportunity to visit the Museum of Fine Arts, and avail themselves, when there, of the chance to view, intelligently, its treasures, under sympathetic guidance. The exhibits have been selected with a view to their beauty and quality. Each drawing, print, or reproduction; marble, bronze, or terracotta; porcelain, pottery, or stained-glass window is of merit—some of a high order of merit. They are few in number, and each may be seen to the best advantage. The child's eye is trained, uncon-

sciously, and a standard of excellence is set. Too often (to quote from the Bulletin of a middle-western museum) "objects from the museum that fit into courses of study in the public schools" are "things discarded from permanent exhibit." So

be the ideal in every museum, art center, settlement or neighborhood house, which aims, seriously, to serve the child, and, in so doing, render the greatest service to the country as a whole.

No mention has been made of what may



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long as this continues to be the practice, with directors of museums and superintendents of schools, it is hopeless to look for any real and permanent improvement in public taste. This world-war makes us realize, as never before, that its children are the nation's most valuable asset. "The best obtainable"—and that only—should

be seen at The Children's Art Centre. The illustrations indicate the general character of the exhibits; and articles, which will appear shortly, in Museum News, Scribner's Magazine, The American Magazine of Art, and other periodicals, treat, at some length, of this matter. There are, by Chester Beach, four marbles, three

sketches in terracotta, seven bronzes; by Paul Manship, three bronzes—one, a gift, being the delightful little fountain-figure seen in the illustration. Bessie Potter Vonnoh has two bronzes; Mahonri Young, his Belgian Laborer; F. Tolles Chamberlain, The Greek Bowl. Frederick G. R. Roth is represented by two bronzes—Chained Elephant and Elephant and Apple—six examples of his work in glazed faience, and a group, in plaster, of two Polar Bears. In stained glass, Charles J. Connick has lent a panel from his Holy Grail window for Princeton, and a delightful Parrot. Gustave Recke lends three panels, and Henry Wynd Young, two. There are five original drawings by Maxfield Parrish, illustrations to *The Golden Age*; six originals by Peter Newell. Edmund Dulac and Maxfield Parrish are represented, also, by color-reproductions of their work; Randolph Caldecott and Walter Crane, by woodcuts in color, on the walls, and by books, which children can enjoy, at the tables. The twenty Old Masters (Medici and Vermeer prints) are probably, all things considered, the pictures which most attract and interest the juvenile visitor. Among other artists represented are Giotto, Pisanello, Botticelli, Filippo Lippi, Foppa, Vermeer of Delft, Reynolds, and Manet. Eight facsimiles of famous Japanese watercolors of the sixteenth to eighteenth century, and seven reproductions, also in color, of Indian paintings of a like period, give some suggestion of pictorial art of the East. In two glazed cases, which stand in the windows, so as to assure an abundance of light for a study of their contents, are Chinese porcelains of the seventeenth and eighteenth centuries—blue and white, for the most part, with a few “single color” pieces.

A Drawing Class was started, in June, and under Miss Blanche K. Brink some interesting experimental work has been done. The initial lessons were given out of doors, in the Residents’ formal garden of the South End Music School, so as to demonstrate practically, from the plants, flowers,

and shrubs, the beauty of line, balance, and rhythm, and the children were encouraged to “look at things.” At first, as was to be expected, the pleasure which all normal children have in “making something,” and the appeal which this mode of instruction made to them, attracted more boys and girls than could well be handled—it must be borne in mind that Rutland Street is a “thickly settled neighborhood,” with all that implies!—but the triflers dropped out, new students were enrolled, and there now is an average attendance of over twenty. Each week brings new applicants. Visits to the Museum of Fine Arts will be made, from time to time, and as soon as possible a class in modeling will be arranged.

This brief note must not close without some word concerning the excellent constructive work of the Curator, Miss Thelma A. Tapley, and her assistant, Miss Muriel Matlack—truly a “labor of love.” Such success as *The Children’s Art Centre* has won is due, in great measure, to their efforts. By kindness, sympathy, and infinite patience they already have brought about a marked improvement in the behavior of many of our visitors, transforming potential “bad boys” into friends and helpers. It is too soon, yet, to say anything definite as to the benefits which those boys and girls have derived. Many make daily visits; some, several visits each day. They are surrounded, when at the Art Centre, with objects of beauty; they are beginning to look at and enjoy them; their behavior steadily improves; a few of them are learning of the treasures of the Museum of Fine Arts. “The children are very dear,” Miss Tapley writes me, under date of July 30, “even the bad boys. The bad boys are always dearer, somehow, even though they do worry you more. Just now Lloyd, Walter, and Bill are at the other end of the room, quietly talking; not a usual occurrence but a reaction from a very lively and exciting half hour” . . . and there we will leave them, for the moment. It is from such material, overflowing with vitality, that, at times, creative artists are made!

FITZROY CARRINGTON.